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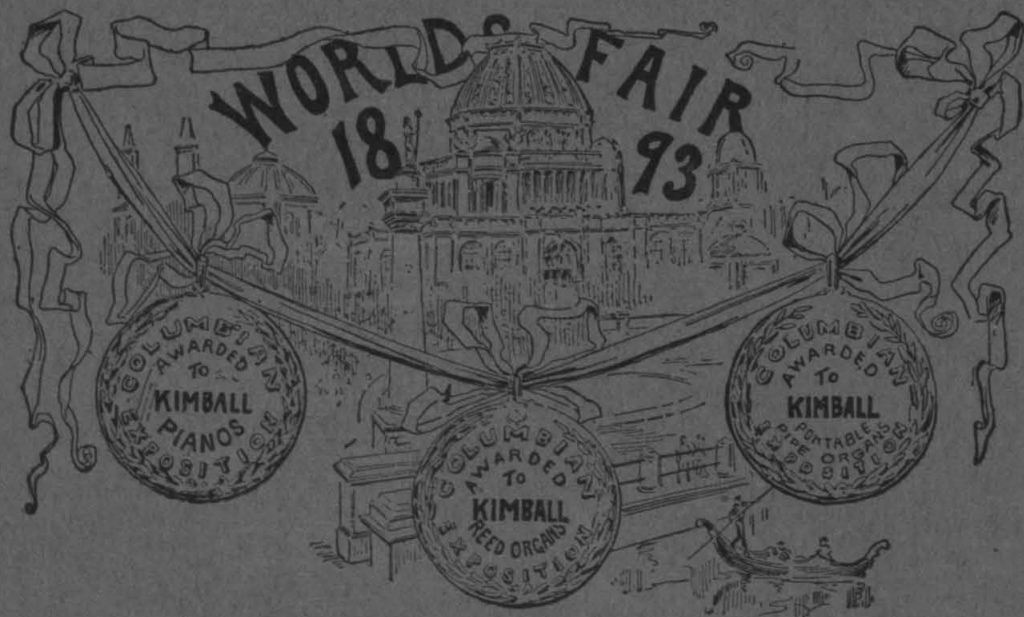
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ON TEACHING MUSIC.

The qualifications of a teacher of music, says *Musical News*, are often lightly and insufficiently considered by the public and even by music students, and teaching music is generally assumed to be an agreeable and easy method of earning a living by any person who likes to undertake the task. Agreeable it may sometimes be under certain conditions, an easy method it undoubtedly is not, while the necessary qualifications of a good teacher far exceed the mere capacity of being able to perform a piece or to sing a song. It may, therefore, be interesting and useful to discuss certain aspects of teaching music.

First and foremost, the teacher must, of course, be thoroughly acquainted with the technique of his subject, and must be able to apply it on a systematic and well-considered plan, besides which he must possess good musical taste and a wide and cultivated acquaintance with music in general. It is by no means necessary, notwithstanding the popular impression that a good performer must be an efficient teacher, that he should be a brilliant executant, although certainly his position will be all the more assured by a reputation of this kind. For example, many singing masters whose pupils sing like angels would produce anything but an angelic effect by their own vocal efforts; and as regards the teaching of instruments, professors are frequently too much occupied to be able to indulge in the practice essential to retaining that proficiency which they nevertheless succeed in imparting to those whom they instruct. It is in truth the power of imparting knowledge—so widely different from the power of acquiring it—that is one of the most notable characteristics of the real teacher, and this aptitude, which is capable of very great cultivation and expansion, is a direct gift of nature. If it be not inherent, no amount of education or of earnest striving will achieve success.

Closely akin to this quality of aptitude is a real liking for the work of instruction. There is much in teaching highly irritating to the sensitiveness which so frequently is a part of the musical nature. If anyone considers the profession of music to form an agreeable livelihood, let him reflect for a single moment upon what the unfortunate professor has to endure week after week and year after year from so many of those who come under his care. Think what it must be to an artistic nature when its possessor, while reading music with his eyes, hears anything but music with his ears! It is little short of maddening sometimes to listen to the same mistakes lesson after lesson; the same faults of notes, fingering and tone; and to hear the time wrenched out of all approach to rhythm; while it is discouraging, to say the least, to find so little genuine love or reverence for music, and to find so much inaptitude and disinclination for real honest hard work.

Yet all this has to be endured with patience for the sake of both master and pupil. The former has to live, and it is his duty to earn his wage by doing his best with the material presented to him, however unpromising it may be. Infinite patience, unwavering tenacity of purpose, must inevitably produce their effect, and it may be that some time the musical soul shall awake and reward the careful teacher, who has so often despaired of ever beholding such a day. Yet such a result will not be achieved by these means alone. The teacher must also be a tactful man, able to read character, and supple enough to adapt and modify his methods to the individual needs of his pupil. Notwithstanding his tenacity of purpose, he must know when to give way, for immediate persistence sometimes means ultimate defeat. Not less necessary is it to gain the sympathy and friendship of the pupil. It is doubtful whether any student, however earnest and hardworking, can do his utmost for a teacher whom he dislikes; it would be better for him to face the facts boldly and to make a change. Nor, on the other hand, can a teacher be so successful with a pupil whom he dislikes; in both cases the heart is taken out of the work.

Judicious praise and encouragement have much influence on a student's progress. He cannot judge for himself what advance he has made, and it is a marvelous incentive to further effort in all but the absolutely irreclaimable to feel that their work, so often unpalatable and irksome, has not been thrown away. Excessive or too frequent praise is, however, worse than none at all; for the day will surely come when the consequent conceit will meet with a corrective, whereby the self-love of the pupil may be wounded. A remarkably successful teacher once said to the writer, "Never injure the self-love of your pupils," and it was good advice.

However exasperating may be the mistakes or the slowness of comprehension so constantly met with, the teacher must remember that often these are only such as necessarily attend the acquirement of a new and complicated language like music, and he should endeavor, as far as possible, to place himself in the

student's shoes and to approach the subject from the learner's standpoint. That which appears self-evident to the educated musician is by no means so to the musical babe and suckling, and the wise teacher will not be above learning from his pupil in this and other ways.

Lastly, robust physical health is an important item in the qualifications of a good teacher. The work is hard, the drudgery ceaseless, and none but the sound in body can long withstand its wearing effects. The musician's hours of labor are not limited to eight per diem, and, generally speaking, he is only too happy that they are not. We know of one exceedingly able professor at one of our institutions, who enters his class-room at nine in the morning, and teaches, without intermission, until eight in the evening; yet throughout he is the same patient, careful and sympathetic instructor. Only a man of good constitution could achieve this.

But hard as is the work of teaching, it has its rewards, not only in the shape of hard cash, but in the many friendships that it brings about; and, above all, in the consciousness that something is being done in the dissemination of the brightest and purest art which mitigates the lot of man. The teacher is truly a missionary; and if it is necessary that he live by his art, let him also, and above all things, live for his art.

GOUNOD ON THE ELEMENTS OF ARTISTIC SUCCESS.

Gounod's posthumous "*Mémoires d'un Artiste*," which have been continued in *La Revue de Paris*, came to an abrupt end in the August issue, the manuscript remaining incomplete. The *Literary Digest* translates from this last installment these interesting remarks on dramatic success and that which goes to make it up:

"We can, I think, assert as a principle that a dramatic work has always, at least nearly always, the public success that it merits. Success in the theatre is the resultant of such an ensemble of elements that the absence of some of these, even of mere accessory ones, suffices (and examples of this abound) to destroy the balance and to compromise the highest qualities. The stage setting, the diversifications, the decorations, the costumes, the libretto—so many things are necessary to the prestige of an opera! The attention of the public has so much need of being sustained and soothed by the variety of the spectacle! There are works, of the first order in some respects, that have failed, not in the estimation of artists, but in public favor, for lack of this condiment so necessary to make them acceptable to those to whom the pure attraction of intellectual beauty is not sufficient. * * *

"The public brings to the judgment of a work titles and rights that constitute a special kind of competence and authority. We must not expect nor demand from it the special kind of knowledge that permits of a decision on the technical value of a work of art; but it has, on its part, the right to expect and demand that a dramatic work shall respond to the instincts for which it comes to the theatre to find nourishment and satisfaction. Now a dramatic work does not rest exclusively on its qualities of form and style: these are assuredly essential; they are even indispensable to protect a work against the rapid attacks of time which does not stop except before the traces of ideal beauty, but they are neither the only ones nor, in a certain sense, the foremost; they consolidate and strengthen dramatic success; they do not establish it.

"The theatrical public is a dynamometer; it knows nothing of the value of a work from the point of view of good taste; it measures it only by the power of passion and the degree of emotion; that is to say, that which makes it, properly speaking, a dramatic work—the expression of what passes in the human mind, personal or collective. The result is that public and author are called upon reciprocally to educate each other artistically; the public, in being for the author the criterion and sanction of the true; the author in initiating the public into the elements and conditions of the beautiful. Without this distinction, it appears to me impossible to explain this strange phenomenon of the incessant mobility of the public, which parts yesterday with what it desired formerly, and crucifies to-day what it will adore to-morrow."

After reviewing some of his own artistic successes, the composer comes finally to "*Faust*," which, by the public at any rate, is commonly looked upon as his masterpiece, and which holds such a high place in the affection and esteem of musicians. Of it he speaks as follows:

"The success of '*Faust*' was not extraordinary; it is nevertheless up to the present time my greatest theatrical success. Is that the same as saying that it is my greatest work? I absolutely do not know; in any case, I see here a confirmation of what I have already said regarding success, that it is rather the

resultant of a certain concourse of happy elements and favorable conditions than a proof and a measure of the intrinsic value of the work itself. It is by what is on the surface that the favor of the public is obtained at the outset; it is by something deeper that it is kept and strengthened. A certain time is necessary to seize and appropriate the expression and the sense of that infinity of details of which a drama is made up.

"Dramatic art is an art of portraiture; it must render its characters as a painter reproduces a face or an attitude; it must collect and fix all the features, all the inflexions, so mobile and so fugitive, whose reunion constitutes that physiognomy which is called a personage. Such are those immortal figures of Hamlet, of Richard III., of Othello, of Lady Macbeth, in Shakespeare, figures of such resemblance to the type whose expression they are, that they remain in the memory like a living reality; so they are justly spoken of as creations. Dramatic music is subject to this law, beyond which it has no existence. Its object is to specialize physiognomies. Now what painting represents simultaneously regarding the character, music can say only successively; this is why it escapes so easily from our first impressions.

"No one of the works that I had written before '*Faust*' could have caused any one to expect from me a piece of this kind; none could have prepared the public. It was then, so far as this is concerned, a surprise. Its interpretation was one also. Mme. Carvalho certainly had not expected the role of Marguerite to reveal in her the magnificent qualities of execution and style that should place her in the first rank among the singers of our time; but no role had given her, up to this time, an occasion to show in this degree the finer sides of her talent, so sure, so fine, so firm, and so tranquil; that is, the lyric and pathetic side. The role of Marguerite established her reputation in this regard, and she left upon it an imprint that will remain one of the glories of her brilliant career."

During a performance at the Drury Lane Theater Sir Augustus Harris had a talk with an interviewer. He explained how he finds his operas and his artists.

"From every great musical city in the world I receive information as to the operatic discoveries, and I follow them up. No opera singer comes out without getting under my notice or that of my friends. As soon as I receive news of anything I send out to have the information substantiated. I could not myself be all the time looking up every one who is mentioned to me, for many of the reported swans turn out miserable geese. However, I go about once a year to judge for myself on a tour of inspection.

"Then I get all the leading foreign papers and musical publications. Wednesday's *Figaro* gives you many of the important musical events in all the big cities in Europe, and as soon as that Parisian paper arrives here it is studied and noted. So, you see, immediately I hear of new artists I know all about them before having to go and hear them. I obtain experts' opinion, find out what price is necessary to secure their services, etc., and then decide. It requires some considerable instinct, for a singer may create a furore on the continent and fall terribly flat when brought over here.

"Of course I hear many, many people sing, but it is a rare thing to find a true artiste. I just sit here and watch and watch. You see my company is different from others. I do not entirely rely on one bright particular star, as was the custom in the past, but I depend on all round excellence."

In a book on "*Don Juan*," which has recently been translated into English from the third French edition, Gounod says that singers usually care for nothing except having the sound of their voices noticed and applauded for itself. "These performers," he adds, "are entirely mistaken as to the function and rôle of the voice. They take the means for the end, and the servant for the master. They forget that fundamentally there is but one art, the word, and one function, to express, and that consequently a great singer ought to be first of all a great orator, and that is utterly impossible without truthful accent. When singers, especially on the stage, think only of displaying the voice, they should be reminded that that is a sure and infallible means of falling into monotony; truth alone has the privilege of infinite and inexhaustible variety."

The *Daily News* relates the following story about the late Dr. von Bulow: A certain noble lady connected with the German court desired to attend the rehearsal of a symphony, and so much pressure was put upon the peppery doctor that he reluctantly consented. When the band was ready, Dr. von Bulow ordered the first bassoon to play his part alone from beginning to end. The lady stood it for nearly ten minutes, when, with the remark that it was no doubt very interesting, but somewhat fatiguing, she fled.

"HANSEL AND GRETEL."

Engelbert Humperdinck's fairy opera, which was successfully produced for the first time in America at Daly's Theatre by Sir Augustus Harris' English company, has probably created more of a musical sensation in Europe than any work in many years.

The composer, who is a disciple of Wagner, was comparatively unknown, except to a circle of friends, until he produced this opera in Germany about a year ago. When it was brought out a little later in London, it placed him in the front rank of operatic composers. The book is by Mme. Adelheid Wetto, the composer's sister, and is an adaptation of Grimm's fairy tale of the two little children and the gingerbread house. Its characters are a broom-maker, his wife, their children and a witch who eats children; a fairy, a dawn fairy, a choir and angels. Only one male voice is in the entire cast, the parts of *Hansel* and *Gretel* both being taken by girls.

The first act opens on "Daheim," the home of *Peter the Broom-Maker* and his wife *Gertrude*. The children, *Hansel* and *Gretel*, are supposed to be at work, but decide to play instead. The mother suddenly appears and scolds the children for their neglect of duty. Accidentally she upsets a pitcher of milk, and is so angry that she sends the pair into the forest to gather strawberries for supper, threatening dire punishment if they return with their baskets less than full. The children scamper off and the tired mother falls asleep. The return of the father and the sudden realization of the children's danger from the witches are dramatically introduced.

The "Hexenritt," or "Witches' Ride," is the vorspiel to Act II, and the beautiful forest scene follows, in which the children find that they are lost in the gathering twilight. The last act opens with a realistic delineation of the witches' house, and the little dewman gently awakens the sleeping children. After a brief enjoyment of the delights of the cakes, of which the house is composed, the children are caught by the malignant old witch, who puts *Hansel* into her oven to make him into gingerbread. By an adroit movement *Gretel* pushes the old woman into the oven in place of *Hansel*, and the story ends happily with a reunion of the parents and children and the release of the former victims of the witch.

The principal charm of the opera is its simplicity, while the weaving together of the various themes displays the remarkable constructive power of the composer. Humperdinck's music appeals not only to the intellect, but to man's most tender feeling. Being a disciple of Wagner, the system of "leit-motiven" plays naturally an important part. The prelude, for instance, has for its motive the theme of the children's prayer, introduced by four horns, followed by the strings and then by the wood wind. The melody is tender and very captivating. Through the whole of the first act the familiar old German nursery air, "Meine Liebe Augustin," makes its appearance with varied and most charming effects. The song of the Landman and the prayer of the children lead up to the angels' pantomime, which is admirably scored with harp, strings and wood wind.

Jeanne Douche, who plays the leading role of *Gretel*, has had an extraordinary rapid career as a vocalist and actress. Nine months ago she was unknown to the stage proper, although having considerable reputation on the concert platform as a child pianist.

Miss Marie Elba plays the part of *Hansel*, which she held in London. The other parts are filled by Miss Brain, a well-known singer in London, who has appeared as *Micheala* in "Carmen" with Calve before Queen Victoria; Miss Grace Damian, Miss Meisslinger, Miss Johnstone and Miss Huddleston, Mr. Bars and Mr. Franklin.

MENDELSSOHN AND LISZT.

"You know," said Liszt, "that Mendelssohn, who was the most zealous musician that ever lived, always had a dislike for me; and on one occasion, at a soiree at Dr. K——'s, he drew a picture of the Devil on a blackboard, playing his G-minor Concerto with five hammers, in lieu of fingers, on each hand. The truth of the matter is, that I once played his Concerto in G-minor from the manuscript, and as I found several of the passages rather simple, and not broad enough, if I may use the term, I changed them to suit my own ideas. This, of course, annoyed Mendelssohn, who, unlike Schumann or Chopin, would never take a hint or advice from any one. Moreover, Mendelssohn, who, although a refined pianist, was not a virtuoso, never could play my compositions with any kind of effect, his technical skill being inadequate to the execution of intricate passages. So the only course open to him, he thought, was to vilify me as a musician. And of course whatever Mendelssohn did, Leipzig did also."

MENTAL INFLUENCE OF MUSIC.

In a recent lecture on the subject, "Does Music Train the Mind?" Sir John Stainer, of Oxford, England, spoke as follows about modern music:

"Modern music must train the mind in so far as its true interpretation requires the aid of the intellect; the musician has to know what he thinks as well as what he feels. I am aware that many writers are beginning to complain that advanced modern music is made up of too much thought and too little sentiment; but this complaint we must expect. There will always be an outcry against the substitution of that which is thoughtful and necessitates study for that which makes a direct appeal to our ordinary physical sensations. But from what class does this outcry come? Always from those who admit their own ignorance of the construction and language of music, and whose confessed ignorance leaves them unaware of what this ignorance deprives them.

"We have gradually been brought face to face with the fact that the succession, combination, color and contrast of sound can provide a genius with the means of depicting his emotional state, can embody the very outpouring of his soul; and, what is more remarkable, that sympathetic listeners, in so far as they possess a share of the composer's temperament, and have had the necessary training, cannot only interpret his expressions, they do actually have the same feelings, and drift into the same emotional conditions which guided his pen as he wrote. When we listen to a symphony by Beethoven, we are no longer merely trying to drive away for a time the care and worry of daily routine in a pleasant and harmless amusement; we are engaged in something far higher, far more searching, far more touching, than that. We are hearing the voice of one who is dead, telling us in no uncertain language the story of some phase of his innermost life on earth. The narration may be almost unconsciously made; but this shows it to be absolutely truthful, and renders it doubly incisive.

"Our art of music is inviting the help and interest of all who are pushing forward in the foremost van of intellectual advancement and of study of all kinds. The responsibility thrown upon us, upon you and upon me, my brother musicians, by this new order of things, is serious and heavy. We must work hard if we want to keep pace with the present extraordinary forward movement. It has raised our art and artists to a level higher than could have been anticipated or dreamed of by our ancestors; it has forced a higher standard of general culture on the older among us; it has attracted into our profession a vast number of young men of sound education and good family, whose intellect has gained training in our public schools and great universities. Thirty or forty years ago men of such a stamp would have been almost ashamed to call themselves professional musicians; now they deem it an honor to be allowed to step into an arena where there is ample scope for the use of scholarship, philosophy, history, and science, as the inlaid crown which can make regal and commanding the acquirements of artistic skill."

On the authority of an Austrian newspaper, *Freund's Musical Weekly* stated some months ago that Dr. Antonin Dvorak would probably not return to America to resume his studies at the National Conservatory of Music. His *rentree* was advertised, however, and his name appeared on the list of passengers by the Hamburg-American Steamship *Columbia*, due in New York during the last week in August. But the Doctor did not make his appearance. Now it is said that he will sail from Hamburg on October 17th. Meanwhile *Town Topics* writes: "It is pretty generally understood now that he is not coming. The reasons for his change of heart are 'various,' as Mr. Venus was wont to put it, but people best informed on the subject ascribe it to the cloudiness of the financial horizon, toward which the distinguished musician looks for the showers that now and then refresh the parched fields of composition. Personally I incline to the belief that Dr. Dvorak's absence will have no influence whatever upon the musical productiveness of the land. Nothing has come of his presence here during the last two years, and nothing would come of it if he remained with us a decade."

Emile Sauret, who was last in this country in 1877, will begin his coming American tour at the third Philharmonic concert in New York on January 10th, when he will play Saint-Saens concerto, dedicated to him by the composer. He will also give Mendelssohn's concerto, in which he is said to be particularly great. He was the first husband of Teresa Carreno. Since her divorce from him she has married Tagliapietra and d'Albert, from both of whom she has been divorced. A matrimonial record with three ex-husbands, all living, is somewhat exceptional.

MAJOR AND MINOR.

Humperdinck has written a new piece, "The King's Son," in which two of the characters sing, while the rest speak their parts.

The Turkish court pianist, Dussap Pasha, receives \$3,000 a year for his services, but he is temporarily suspended every time he plays a tune that the Sultan does not like.

An important step has been taken in Kansas City toward the establishment of a permanent orchestra, with John Behr as conductor. A series of eight afternoon concerts is projected during the coming season, and with exceedingly low prices of admission.

It is said to be almost impossible to register the singing of a woman's voice in a phonograph. Any man with an idea of music and a voice can succeed, but so far women do not meet the requirements. It is said that Patti was offered \$10,000 to sing "Home, Sweet Home" for a cylinder, but after repeated attempts was obliged to give up.

Lasalle, the famous baritone, has decided to give up the stage, and devote himself to study and to the large iron works of which he is owner. He writes: "Science has conquered art. Music now occupies the second place in my life. As regards the theatre, memory is the only bond which unites me to it."

A young tenor was recently admitted to a hearing at a New York theatre. He sang, and at the third or fourth note the manager stopped him. "There, that will do," he said; "leave me your address. I will bear you in mind in case of emergency." "But what do you call a case of emergency?" "Well, supposing my theatre got on fire?" "Eh?" "Yes; I should engage you to sing out 'Fire! fire!'"

By the death of Dr. Geo. F. Root, this country lost one of her best-loved and representative composers. Wherever the English language is spoken, these great war songs, which he wrote in a great crisis in our country's history, are known and sung. It is impossible to over-estimate the influence of such soul-stirring songs as "Tramp, Tramp, Tramp, the Boys are Marching," "Just Before the Battle, Mother," "The Battle Cry of Freedom," and others of that order, or the simple, healthy sentiment of these ballads which are associated with our childhood, "Hazel Deli," "The Vacant Chair," etc. Dr. Root's songs were a force in the civil war, creative of courage and productive of valor, and his services in this connection alone entitle him to a unique place at the hands of historians.

Concert pitch is again receiving attention in England, the change to the normal diapason of the continent being championed by Dr. Hubert Parry. The Philharmonic Society, through Sir A. C. Mackenzie, has announced that it is ready to make the change. The great difficulty lies in the enormous cost of altering the instruments now tuned to the high pitch. While the brass instruments could be lowered quite easily, new wood-wind instruments would have to be furnished. This means about £140 for each band. Besides that, all organs would have to be altered, and many as at present constructed could not stand the change. It would cost £1,000 to alter Albert Hall organ alone. While the majority of musicians are in favor of the step, it is a question whether the expense will not prove an insuperable obstacle.

The habit of listening to his own playing, of studying musical effect, should be formed by the student as soon as possible. Of course, this is natural to a certain extent to all players of a musical nature; but, like a naturally good ear, or flexible hands, it is a thing capable of extensive cultivation. For this kind of work much depends on the make of one's pianoforte. But given one of good quality, fine results may be obtained by playing single notes and chords very slowly; making the endeavor to produce a pure, round, and long tone, without striking the keys heavily. If one becomes interested in this form of tone production, slow exercises will never seem tedious or useless. Slow movements of the sonatas, like the adagios of the "Moonlight" and the "Appassionata," and pieces like Mendelssohn's Songs without Words, Nos. 18 and 22, and Godard's "Reverie Pastorale" and "Au Matin," may also be practiced advantageously in this manner. Studies in pedaling, such as those embodied in Kunkel's Piano Pedal Method, should be combined with this kind of work. Musical effect should also be kept in mind when applying the finishing touches to rapid passages. After the first part of Chopin's Fantasia Impromptu, for example, each passage should be studied with the purpose in view of making "waves" of tone, instead of resting content with simply playing the notes rapidly. This latter style of playing such passages exhibits one's dexterity of finger, but does not produce the best effects that the pianoforte is capable of.

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THE PATRON SAINT OF MUSIC.

It was a little more than two hundred years after the death of Christ that the child Cecilia, the daughter of noble Romans, came to know his story.

From her earliest childhood, says an exchange, she had realized that her family guarded a sacred mystery. When the sacrificial days came, her parents did not follow the procession that carried offerings to the altars of Jupiter, but slipped by devious ways to the Catacombs, where Urban, hiding from his persecutors, preached to a little band of followers of the despised new God. Taught by Urban to read the gospels written by the hands of the disciples, she too became a Christian. Her great talent was for music, and she turned her gift to the service of the church. She could find no instrument that seemed to express her devotional spirit, and under divine inspiration she invented the organ.

In a moment of enthusiasm, in the moment when she felt her own tones blending with the chords of the divine instrument, she vowed that no human rival should ever share her love for heaven. She would give her life to her God, and remain a virgin.

This was a harder vow than we can realize. Cecilia did not belong to herself, but to her parents, until they gave her into the hands of a husband. And when she was sixteen they chose for her a noble Roman named Valerian, who still worshipped the old gods. She went to her bridal with sackcloth under the silk of her robes, praying that she might be allowed to keep her vow. Her prayer was answered, for when Valerian came to claim his wife, she converted him by her eloquence, so that he was able to see the guardian angel who watched over the spotless maid. The spirit crowned the two with flowers, and said to Valerian: "Because thou hast followed the chaste counsels of thy wife, ask what thou wilt."

Then Valerian, in the fervor of his new faith, begged that his brother, Tibertius, should be converted, and that he might receive the palm of martyrdom. Tibertius was won over by Cecilia's eloquence, and the three went about giving alms and burying the bodies of the martyrs, until a Roman governor commanded them to desist from their acts of Christian charity. When they refused, the two brothers were thrown into prison and executed. Cecilia, widowed, but still full of faith, was sent for to come to court. An altar had been erected, and she was commanded to sacrifice to the gods or be tortured. But she only smiled and remained silent.

Her friends stood weeping about her, begging her to yield. Then, with her musical voice, and with the great eloquence that had been given her, she

began to speak. So moving was her plea for the new God, that forty men came forward and confessed the Christian faith.

In a fury the governor ordered her to be plunged into boiling water. The water cooled at her touch. Then an executioner was sent to slay her with the sword, but as her voice burst into song, his hand trembled, and he only wounded her. She lived for three days, singing, until her voice became faint and she was dead.

No saint has appealed more to the artistic sense of the generations than Cecilia. Her beauty, her purity, and her great musical gift have made an ideal subject in religious art. Perhaps the most celebrated picture of her is Raffael's, which hangs over her altar in a church near Bologna; but every country has done her honor in poetry and painting. Chaucer gave us her legend in the "Second Nonnes Tale," and Tennyson has pictured her:

There in a clear walled city on the sea,
Near gilded organ pipes—her hair
Bound with white roses—slept St. Cecily.
An angel looked at her!

COMING!

Damrosch's Opera Co.

The Damrosch Opera Co., numbering nearly 200 members, the New York Symphony Orchestra, and a chorus of 80 selected voices will give a week's engagement of Grand Opera at Exposition Music Hall, beginning December 2d. The list of the principal artists is as follows: Sopranos and contraltos, Katharina Klafsky, Johanna Galski, Gisela Stoll, Marie Mulder, Mina Schilling, Marie Maurer, Riza Eibenschuetz, Marie Matfeld and Milka Ternina; tenors, William Greuning, Barron Berthold, Paul Lange and Max Alvary; barytones and basses, Demeter Popovici, Wilhelm Mertens, Conrad Behrens, Gerhard Stehmann and Emil Fischer.

Six evening performances and one matinee (Saturday) will be given. The season prices will be as follows: Boxes, \$175; parquette and first two rows of the dress circle, \$17; balance of the dress circle, \$15; first three rows of the balcony, \$12; balance of the balcony, \$10. As the Italian Opera will not come till after Easter, there will be no conflict in the two engagements.

ST. LOUIS QUINTETTE CLUB.

The St. Louis Quintette Club, composed of George Heerich, first violinist; Valentine Schopp, second violinist; Louis Mayer, viola; Carl Froehlich, 'cello; Alfred G. Robyn, pianist, will begin its series of concerts in January next, at Memorial Hall. The programmes will offer, among other numbers, works by Saint-Saens, Goldmark, and Beethoven.

During the nine weeks of the Seidl concerts at Brighton Beach, this summer, 132 concerts were given, representing over a thousand numbers, and eighty-five composers. Wagner heads the list with thirty-seven different pieces and 156 performances. Following are Liszt, with fifty performances of thirteen pieces; Saint-Saens and Gillet, each forty-six; Massenet, Gounod, Mascagni, each forty; Grieg, thirty-seven; Mendelssohn, thirty-three; Delibes, thirty-two; Beethoven, Leoncavallo, each twenty-nine; Dvorak, twenty-seven; Rubinstein, twenty-two; Meyerbeer, Tchaikowsky, Strauss, each twenty-one; Bizet, twenty; Berlioz, Humperdinck, each nineteen; Weber, seventeen; Schumann, Haydn, each fifteen; Schubert, fourteen; Bendel, twelve; Bach, ten; besides a number with only one each. Grieg's "Peer Gynt Suite" has the honor of being given the greatest number of times, twenty-three. Of the thousand performances, only thirteen pieces were by American composers.

CITY NOTES.

E. R. Kroeger will begin in December, at the Church of the Messiah, a series of five monthly recitals. The programmes to be offered will be entirely new and varied. Mr. Kroeger has been very successful, season after season, with these concerts; they have proved eminently artistic and of special advantage to students.

The many friends of Louis Hammerstein are glad to learn the good news that he is recovering from his recent severe illness. Music in St. Louis will again enjoy his wide and powerful influence.

Miss Emma Fink, soprano, has accepted a church position at Carthage, Mo. She is a pupil of Mrs. Mary E. Latey.

The Ladies' Morning Choral has re-elected E. R. Kroeger as director, and will give two public concerts in the course of the season.

Paderewski will be in St. Louis January 18th, and will give two concerts, one afternoon and one evening concert.

Mrs. Steinmeyer Roeckel, under the name of Keva Stanhope, is winning high praise in Europe.

Miss Mae Ayers Sherry will present her five-act cantata, entitled "Dreamland Beauties," with a cast of seventy-five children, at the Pickwick Theatre.

George Davis, a youth of fifteen years and a pupil of Mrs. S. K. Haines, has a bass voice that is arousing the admiration of all who hear it. He sings with ease ambitious concert numbers.

Shurtleff College, at Alton, Ills., has a very efficient vocal teacher in Miss Pratt, who studied under Mrs. Mary E. Latey.

M. I. Epstein, the popular pianist and teacher, and director of the Beethoven Conservatory, is kept busy receiving the congratulations of friends. He is the happy father of a fine baby boy. Long life and good fortune to the little musician, and congratulations to the happy mother and father.

On the evening of November 7th, the Liederkrantz will celebrate its silver jubilee by a complimentary concert to be given at Grand Music Hall, Exposition building. The affair is in charge of a capable committee, of which Dr. H. M. Starkloff is chairman and Mr. A. Linck, secretary, and that it will be made a success goes without saying.

Paul Oehlschlaeger, pianist and teacher, has located at 3222 Bell Avenue. Mr. Oehlschlaeger was for nine years professor at the Scharwenka Conservatories, Berlin and New York. He bears high testimonials from professors Kullak and Scharwenka.

Miss Carrie Vollmar, organist of the Memorial M. E. Church, gave a very successful piano recital at South St. Louis Turner Hall, corner Tenth and Carroll Streets, on the 2d ult. Miss Vollmar was assisted by Miss Julia Vollmar, the popular soprano; Miss Marie Dunkel, alto; Mr. H. H. Jacoby, tenor; Mr. Dan Dunker, basso; Mr. Oliver Kortjohn, violinist, and twenty-six pupils and young ladies who rendered the "Star Spangled Banner," with Delsarte movements, under the direction of Miss Gussie Hoefe. One of the chief features of the evening was the remarkable playing of Elsie Ruf, a little Miss of only ten years. Miss Vollmar is to be congratulated on her success as a thorough and painstaking teacher.

The widow of the famous pianist, Thalberg, died at Naples lately, aged 84. She was a daughter of the celebrated singer, Lablache, and was Thalberg's second wife. She cared nothing for music, and when Thalberg was asked to play she fled into another room. Her sole occupation was cards and gossip, and yet Thalberg lived happily with her. Talk about affinity!

The Spiering Quartette is making a name for itself in Chicago. The Chicago Tribune says: "Two seasons ago when no other string quartette entered the concert field unaided, that of Theodore Spiering undertook the venture, and with art alone as an encouragement. Last year this quartette was the single one heard in a regular concert series. It was, therefore, but fitting that it should be the first of local organizations selected to give a program in the Chicago chamber music series. Arduous study of ensemble work was fully evidenced in the results obtained last evening in Central Music Hall, and much will be required of the announced succeeding quartette to uphold the level of performance. The members with one exception, Otto Roehrborn, second violin, are the original quartette, comprising Theodore Spiering, first violin; Adolph Weidig, viola; and Hermann Diestel, 'cello."

The reliable and popular firm of Namendorf Bros., makers of umbrellas and parasols, has never failed to satisfy its customers. Namendorf Bros. are centrally located at 314 North Sixth Street, opposite Barr's.

A. P. Erker & Bro., the well-known opticians, 617 Olive Street, will suit you in anything in spectacles, eye glasses, opera glasses, telescopes, drawing instruments, etc. They make a specialty of oculists' prescriptions.

There can be nothing more tempting or delicious to serve your guests with than Cook's Extra Dry Champagne. Its bouquet is delicious; it is perfectly pure. A bottle with your dinner will invigorate you for a day.

A young Irish girl by the name of Conway is proclaimed from Ireland to be a coming great prima donna. She is said to possess a phenomenal voice. She has been engaged by Sir Augustus Harris, and will appear under the stage name of Ednie Delrita.

TEACHERS.

Send for Kunkel Brothers' complete and descriptive catalogue of sheet music, etc. This catalogue embraces the choicest standard works: piano solos, piano duets, piano studies, songs, etc. For teachers and students Kunkel's Royal Edition of Standard Works is pre-eminently the finest in the world.

Mueller-Braunan's Pedal Violin, one of the most remarkable instruments of the day, will be on exhibition during the Exposition season at Thiebes & Stierlin's booth. This novel instrument deserves the attention of all musicians and teachers, and is destined to be very popular. C. F. A. Meyer, 1526 Lafayette Ave., St. Louis, Mo., is the sole manufacturer. Teachers desiring further information, and parties with a view to acting as agents, or desiring to become interested in its manufacture, are invited to address Mr. Meyer.

Have you tried Habermaas Bros., the confectioners? They make the finest fancy cakes and the purest and most delicious ice cream and fruit ices in the city. They furnish all occasions and are prompt in the execution of orders. If you want your guests to be delighted send Habermaas Bros. a trial order; 'phone number 4323; locations, southeast corner Park and Ohio Aves. and 3152 Shenandoah St.

Goldmark has chosen for his new opera Dickens' "Cricket on the Hearth." The work is now being rehearsed at the Vienna Imperial Opera, where it will soon be produced.

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Summer Suiting Store.
Gingham Store.

Cloth Store.
Black Goods Store.
Cotton Goods Store.
Linen Goods Store.
Silk and Velvet Store.
Dress Goods Store.
Paper Pattern Store.
Art Embroidery Store.
House Furnishing Store.
Parasol and Umbrella Store.
Hosiery Store.

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3

POLKA CAPRICE.

Charles Kunkel.

Vivo ♩ — 116.

Giocoso

f *p* *cres.* *f* *p* *cres.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

633 ~ 5

Copyright--KUNKEL BROTHERS--1883.

First system of musical notation. Treble and bass staves. Fingerings: 2, 2, 1, 3, 4, 1, 3, 4, 3, 2, 1, 5, 2, 1, 4, 1, 3, 3, 2, 1, 2, 3, 5, 2, 4, 1, 3, 1, 2, 3, 2, 1, 3, 4. Dynamics: *p*. Pedal: Ped. *.

Second system of musical notation. Treble and bass staves. Fingerings: 3, 4, 1, 2, 5, 2, 1, 2, 2, 1, 2, 1, 3, 2, 1, 3, 4, 1, 3, 4, 2, 1, 3, 2, 1, 2, 3, 5, 2. Dynamics: *f*, *p*. Pedal: Ped.

Third system of musical notation. Treble and bass staves. Fingerings: 4, 1, 3, 1, 2, 3, 2, 1, 3, 4, 1, 3, 2, 2, 5, 2, 1, 2, 5, 1, 3, 4, 5, 3, 2, 1, 3, 2, 5, 1, 3. Dynamics: *L. H.*, *f*, *p*, *f*, *p*. Pedal: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Fourth system of musical notation. Treble and bass staves. Fingerings: 2, 4, 2, 1, 2, 3, 5, 2, 4, 5, 3, 1, 3, 2, 5, 1, 3, 2, 3, 2, 4, 5, 4. Dynamics: *cres.*. Pedal: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Fifth system of musical notation. Treble and bass staves. Fingerings: 1, 2, 4, 5, 3, 2, 1, 3, 4, 3, 2, 1, 2. Dynamics: *mf*, *pp*. Pedal: Ped. N.B. 4 5 N.B. 4 5 633-5

N.B. On pianos which do not have the high B flat strike A natural instead.

8 *Scioltamente.* 5

Ped. *

8

Ped. *

Con Brio.

Ped. *

Ped. *

8

Ped. *

6 8

pp

Ped. *

Ped. *

Ped. *

Ped. *

7 Ped. * Ped. *

8

f

Ped. *

Ped. *

Ped. *

Giocoso.

p

* Ped. *

Ped. *

Ped. *

Ped. *

f

p

cres.

f

p

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

f

p

cres.

f

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

First system of musical notation. Treble and bass staves. Treble staff contains complex melodic lines with many fingerings (e.g., 3 2 1 3 4 1, 3 4 3 2 1, 2 1 4 1, 3 3 2 1, 2 3 5 2, 4 1 3, 1 2, 3 2 1 3 4 1). Bass staff contains accompaniment with some fingerings (e.g., 1 2 4). Pedal markings: "Ped." under the first measure, "L.H." above the fifth measure, and "Ped." under the sixth measure.

Second system of musical notation. Treble and bass staves. Treble staff contains complex melodic lines with many fingerings (e.g., 3 4 1 2 5 2, 1 2 2 1 2 5 1, 3 2 1, 3 4 1, 3 4 2 1, 2 1 4 1, 3 3 2 1, 2 3 5 2). Bass staff contains accompaniment with some fingerings (e.g., 1 3 1, 2 3 4). Pedal markings: "Ped." under the last measure.

Third system of musical notation. Treble and bass staves. Treble staff contains complex melodic lines with many fingerings (e.g., 4 1 3, 1 2, 3 2 1 3 4 1, 3 2, 2 5 2 1 2 1 3, 4 5 3 2, 1 3, 2 5 1 3). Bass staff contains accompaniment with some fingerings (e.g., 5 3, 5 2, 1 3). Pedal markings: "L.H." above the first measure, "Ped." under the first measure, "Ped." under the second measure, "Ped." under the third measure, "Ped." under the fourth measure, "Ped." under the fifth measure, "Ped." under the sixth measure, and "Ped." under the seventh measure.

Fourth system of musical notation. Treble and bass staves. Treble staff contains complex melodic lines with many fingerings (e.g., 2 4, 2 1 2 3, 1, 2, 4 5 3, 1 3, 2 5 1 3, 2, 2 4, 5 4). Bass staff contains accompaniment with some fingerings (e.g., 4 5, 4 5, 3 3, 3 3, 5 7 1 2). Pedal markings: "Ped." under the first measure, "Ped." under the second measure, "Ped." under the third measure, "Ped." under the fourth measure, "Ped." under the fifth measure, "Ped." under the sixth measure, "Ped." under the seventh measure, and "Ped." under the eighth measure.

Fifth system of musical notation. Treble and bass staves. Treble staff contains complex melodic lines with many fingerings (e.g., 5 1, 1 4 1, 5 1, 5 2, 4 1, 8). Bass staff contains accompaniment with some fingerings (e.g., 1 2 3, 1 3, 2 3, 1 3, 2 3). Pedal markings: "Ped." under the first measure, "Ped." under the second measure, "Ped." under the third measure, "Ped." under the fourth measure, "Ped." under the fifth measure, "Ped." under the sixth measure, and "Ped." under the seventh measure.

MORNING BRIGHT.

(MORGEN LICHT)

To my friend
Charles Kunkel.

Ramon Aquabella. ✓

Andante ♩ - 60.

Piano introduction in 2/4 time, key of B-flat major. The right hand features a melody with fingerings 1, 3, 5, 1, 2, 3, 2, 1. The left hand plays a bass line with fingerings 3, 2, 3, 2, 3, 2, 3, 1. The piece begins with a piano (pp) dynamic.

Mor - gen licht steig in Sicht; Gern schau' ich in Dein Ge - sicht;

Vocal melody and piano accompaniment for the first line of lyrics. The vocal line has a 4/2 time signature. The piano accompaniment continues the bass line from the introduction. Fingerings for the piano part include 3, 2, 3, 2, 3, 2, 3, 1, 2, 1, 3.

Nur wie Feinliebchen mein Bist Du Morgen rosiger nicht

Vocal melody and piano accompaniment for the second line of lyrics. The vocal line has a 4/2 time signature. The piano accompaniment continues the bass line. Fingerings for the piano part include 3, 2, 3, 2, 3, 2, 3, 1, 2, 1, 3, 2, 1, 3, 2, 1. The piece concludes with a 'rall.' (rallentando) marking.

1615 - 4

Copyright. Kunkel Bros. 1895.

Ro sen sind nicht so lind

Als vom Morgenthau be - netzt

Fain - ter far, ro-ses are, Tho' with morningdewdrop bright

Ihr Ge - sicht li - lien - licht;

Nichts so weich und zart ge - schätzt

Ne'er was fur soft like her Milk it-self is not so white

Mor gen licht steig in Sicht

Gern schau ich in Dein Ge - sicht;

Nur wie Fein-liebchen

Morning bright, rise to sight, Glad am I thy face to see, One I love all a -

mein Bist Du Mor - gen ros' - ger nicht,

ros' - - - ger nicht.

bove, Has a rud - dy face like thee, face like thee.

Ihr Ge - sang lockt mit Klang Horch - er von der Stätten viel;.....
animato.

When she sings soon she brings List'ners out of ev'-ry cot.....
animato.

Wonn - be - rauscht wird wer lauscht Ih - rem hel - len Sai - ten - spiel

Pensive swains hush their strains All their sor - rows are for - got

Hehr und hold, treu wie Gold Reicht an sie kein Weib her - an;
cresc.

She is fair past com - pare, One small hand her waist can span
cresc.

Au - gen wahr, ster - nen klar Ue - ber - treff' sie wer da kann
dim.

Eyes of light, stars tho' bright Match those eyes you nev - er can
f dim.

Au - gen wahr, ster - nen klar Ue - ber treff' sie war da kann.

rit.

Eyes of light stars, tho' bright Match those eyes you nev - er can.

f *rit.*

Ad. *

Tempo I.

Mor - gen - licht steig in Sicht Gern ..., schau

Morn - ing bright, rise to sight, Glad am

Tempo I. *pp*

Ad. *

ich in Dein Ge - sicht

Nur wie Feinliebchen mein Bist Du Mor - gen ros' - ger

I thy face.... to see, One I love all a - bove, Has a rud - dy face like

Ad. *

nicht, Bist Du Mor - gen ros' - ger nicht,

ros' - ger nicht,

thee, Has a rud - dy face like thee, like thee.

Ad. *

3

Carl Sidus. Op. 215.

Mazurka time ♩ -132.

Copyright, Kunkel Bros. 1890.

4 TRIO *cantabile.*

cantabile.

Repeat from beginning to Fine.

First system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note chords with fingerings 1, 2, 3, 4, 5. Bass staff has a simple accompaniment. Pedal markings (Ped.) are present under the first, third, and fifth measures. A crescendo (cres.) marking is above the sixth measure.

Second system of musical notation. Treble and bass staves. Treble staff continues with eighth-note chords. Bass staff has a simple accompaniment. Pedal markings (Ped.) are present under the first, third, and fifth measures. A forte (f) marking is above the sixth measure.

Giocoso.

Third system of musical notation, marked *Giocoso*. Treble and bass staves. Treble staff features a series of eighth-note chords with fingerings 1, 2, 3, 4, 5. Bass staff has a simple accompaniment. Pedal markings (Ped.) are present under the first, third, and fifth measures. A forte (f) marking is above the first measure.

Fourth system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note chords with fingerings 1, 2, 3, 4, 5. Bass staff has a simple accompaniment. Pedal markings (Ped.) are present under the first, third, and fifth measures. A crescendo (cres.) marking is above the sixth measure.

Fifth system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note chords with fingerings 1, 2, 3, 4, 5. Bass staff has a simple accompaniment. Pedal markings (Ped.) are present under the first, third, and fifth measures. A crescendo (cres.) marking is above the sixth measure. A forte (f) marking is above the seventh measure.

KROEGER'S

Elementary Pianoforte Course.



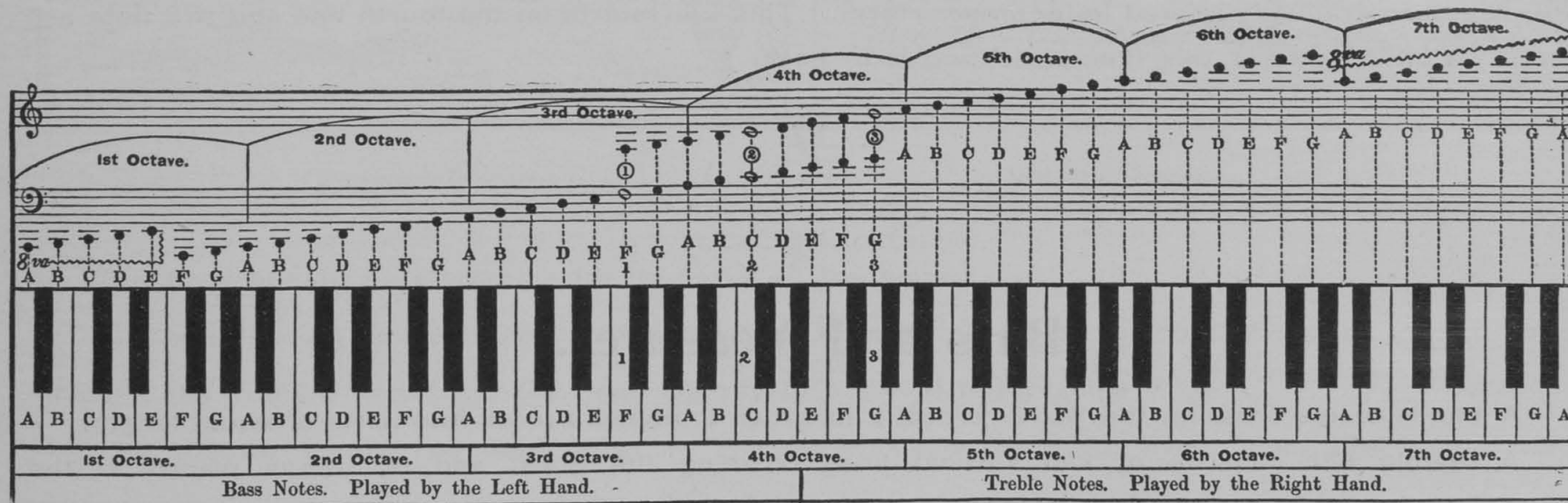
The Keyboard.

The Keyboard generally used in pianos has a range of seven and one-quarter octaves.

The first seven letters of the alphabet—A, B, C, D, E, F, G—are used for the names of notes. These are repeated in the same order, again and again, each letter belonging to a specially located key.

The letters A, B, C, D, E, F, G, represent the white keys on the Keyboard; the black keys are modifications of these, “sharps” and “flats.” See diagram.

Diagram of the Keyboard.



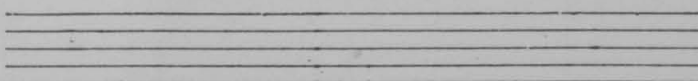
① The whole note is placed here to call the pupil's attention to the fact that the fourth line is the Bass Clef line.

② Middle C. The pupil will notice here that the C on the first ledger line below the Treble Clef Staff is identical with C on the first ledger line above the Bass Clef Staff. Notice that the notes from ① to ③ in both Staves are also identical.

③ The Treble Clef line.

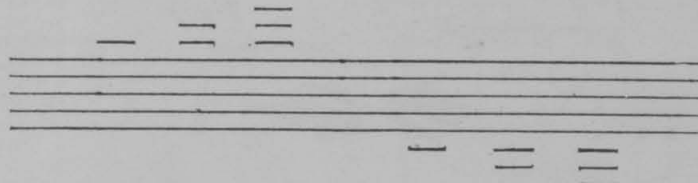
The Staff and the Clefs.

The Staff consists of the five lines and the spaces between the lines; upon these lines and spaces the notes are written.

Staff: 

Notes exceeding the compass of the Staff, either above or below it, are written upon extra lines called "leger lines" or upon the spaces between them.

Leger Lines above the Staff.



Leger Lines below the Staff.

The Clefs used in piano music are the Treble and Bass Clefs, frequently called the G and F Clefs.

(The word "Clef" is derived from the French word *Clef*, meaning Key, it being the Key by which the pitch of the various notes is indicated.)

The Treble Clef is called the G Clef because the sign itself is the outgrowth of an old-fashioned G, which music engravers have shaped by degrees into its present form. The final curve of this Clef encircles the second line, indicating it to be G.

Example:



The Bass Clef was an old-fashioned F, which by the engravers' art, as in the case of the G Clef, has been gradually altered to its present form. This Clef starts on the fourth line and two dots are placed on either side of this line, indicating it to be F.

Example:



Bars and Measures.

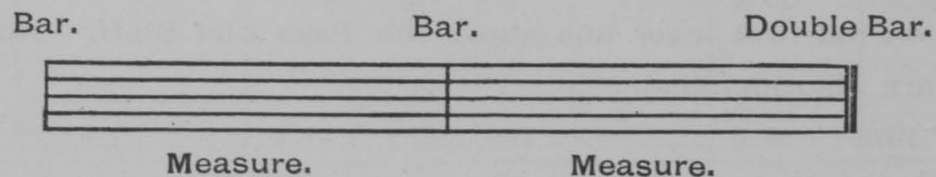
A Bar is a line crossing the Staff vertically in order to divide a piece into parts of equal length.

A Double Bar consists of two vertical lines crossing the Staff, and is always placed at the close of a piece. Sometimes it is placed at the end of a part in the course of a piece.

A Measure is the space enclosed between two Bars.

(Many musicians term a Measure a "Bar," though this is really incorrect.)

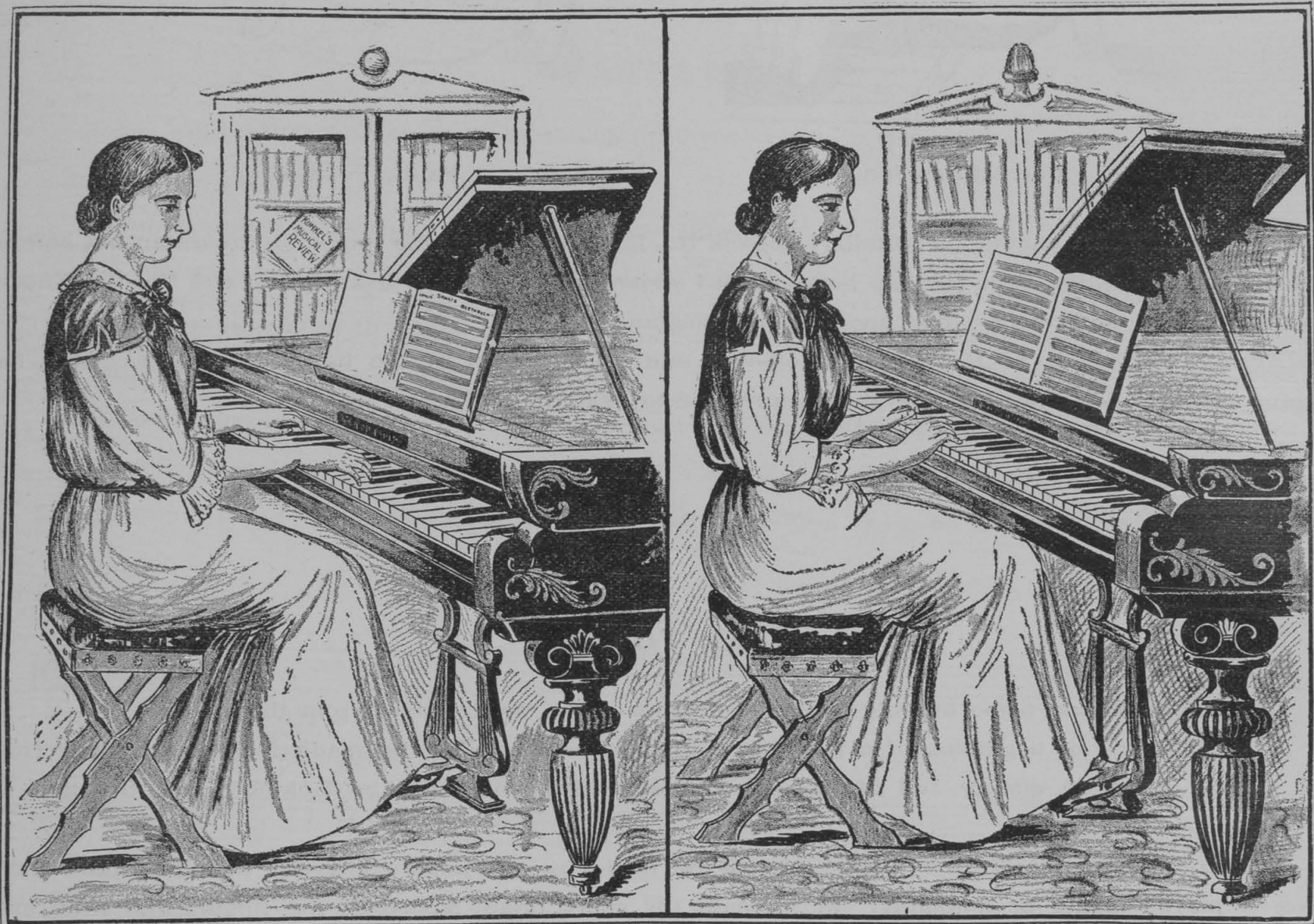
Example:



The Position at the Piano.

No. I.

No. II.



Correct Position.

Faulty Position.

The body should be straight, with no curve of the spine.

The head should be held erectly when reading from notes on the piano desk; when playing from memory, the student may bend the head slightly in order to observe the fingers.

The elbows should be held close to the body, never outward, even when the hands move to the extreme limits of the Keyboard.

The forearms should be held level.

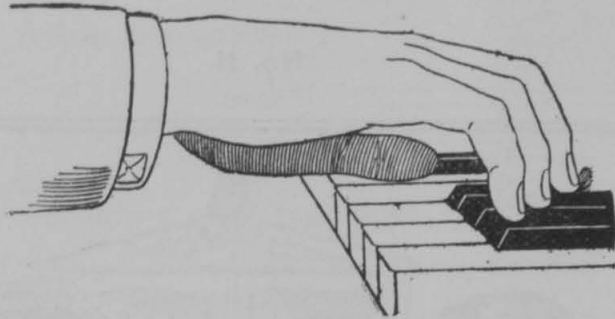
The wrists should be curved inwards, "facing" each other, and should always be held loosely. In certain positions they may be elevated a little.

The feet should be placed squarely upon the floor, except when using the pedals.

Avoid sitting too close to the pianoforte; the arms should be held as in No. I.

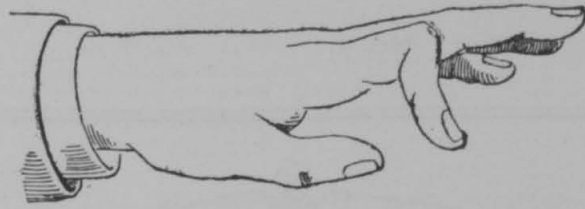
The hands should be level.

No. I.



Correct Position.

No. II.



Faulty Position.

The finger joints should be rounded; see cut No. I. Do not allow the finger to straighten out before striking, nor allow the first joint to bend inward while holding down the key; see cut No. II. These are faults which must be avoided under all circumstances.

Avoid all twisting of the body or elbows, and all stiffness of the hands or wrists. Also be careful not to twitch the mouth or the features, or to beat time with the feet.



The Touch.

The stroke should come entirely from the fingers or the wrist; never from the arm.

The "attack," or beginning of a piece or a phrase, must always be made from the wrist. This will impart a certain energy, full of interest to the hearer, which will be lacking when the key is struck otherwise.

The continuation (after the attack) should be made by the fingers entirely, in a passage which is to be played legato or smoothly. In staccato (or short, crisp) passages, the fingers and wrist are to be employed conjointly.

In the finger stroke the student should carefully preserve the rounded position of the joints.

The finger-tips should strike the white keys as near the centre, and the black keys as near the end as the length of the fingers will permit.

Do not permit the fingers to slide on the keys after striking them. They should remain where they strike. To do otherwise is to produce an uncertain tone.



FIRST STUDY.

In this study all the notes must be struck from the wrist; no finger action must occur. The object is to attain an attack.

The notes used in this study are called "whole notes."

The sign **C** indicates $\frac{4}{4}$ time, i. e. each measure contains four quarter notes or their equivalent.

About one quarter of the value of each note should be deducted for the purpose of lifting the hand and striking the next note.

All notes marked with an arrow (\downarrow) throughout this work must be struck from the wrist.

The fingering given is the "German" fingering, 1 being intended for the thumb and 5 for the little finger. Count aloud in the practice of each study until the time has been impressed upon the mind.

The right hand only.



The left hand only.



Both hands together.
right hand.




SECOND STUDY.

The first note of this exercise must receive a wrist attack and the notes which follow must be played legato. A legato is obtained by raising the finger from a key immediately after the next key is struck.

The movement of the feet in walking is a good illustration of this, as one foot leaves the ground just as the next touches it. In all the studies throughout this work the hands should at first be practiced separately, very slowly, and with uniform strength (piano) raising the fingers freely from the knuckle joints. When each hand can thus perform its part smoothly at a slow tempo, accelerate the time until the study can be played as fast as the metronome indication calls for. At the appearance of the slightest hesitation or indistinctness, return to slow practice. When each hand is master of its part, practice both hands together.

The notes used in this study are called "half notes."

FOURTH STUDY.

The notes are called "Eighth Notes" (eighth notes are frequently written detached, viz:  but when a series of eighth notes are written, they are joined by a single line as in the following study.)

The time is $\frac{2}{4}$, i. e. each measure contains two quarter notes or their equivalent.

The student should practice slowly and notice that every tone is perfectly clear and distinct.

 - 132.




Count 1 2


FIFTH STUDY.

This is the celebrated "Five-finger Exercise." The fourth finger requires close watching in order that it shall equal the others, in quality of tone. This is the weakest of the fingers and always must be carefully observed by the student.

The notes are called "Sixteenth Notes."

Repeat at least eight times without stopping.

 - 100.



Count 1 2 3 4

SIXTH STUDY.

In this study, intervals of a third alternate with intervals of a second; an interval of a third is from C to E, D to F, or E to G; an interval of a second is from C to D, from E to F, and from F to G.

 - 144.

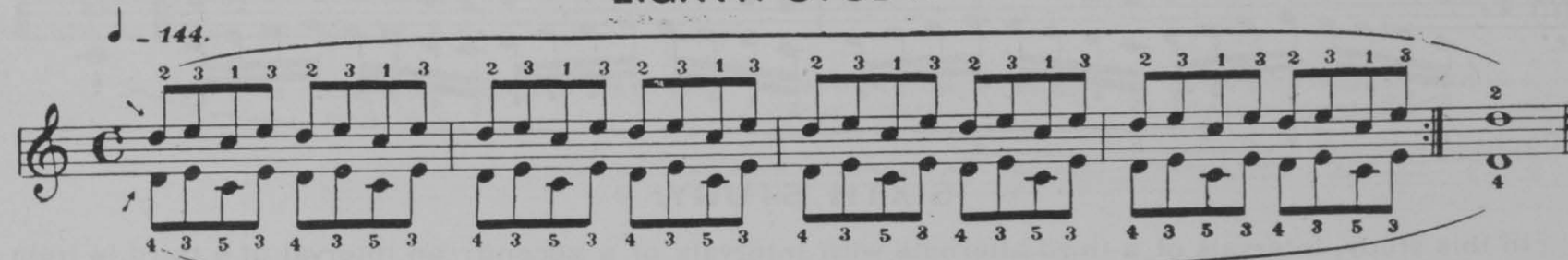




SEVENTH STUDY.



EIGHTH STUDY.



NINTH STUDY.

♩ - 144.

11

The Ninth Study consists of three systems of piano exercises. Each system contains two staves of music in C major, 4/4 time, with a tempo of 144 beats per minute. The exercises are designed to improve finger dexterity and control.

- System 1:** The first staff features a sequence of eighth-note patterns with fingerings 5 4 5 3, 5 4 5 3, 5 4 5 3, 5 4 5 3, 5 4 5 3, and 5 4 5 3. The second staff features a sequence of eighth-note patterns with fingerings 1 2 1 3, 1 2 1 3, 1 2 1 3, 1 2 1 3, 1 2 1 3, and 1 2 1 3.
- System 2:** The first staff features a sequence of eighth-note patterns with fingerings 4 3 4 2, 4 3 4 2, 4 3 4 2, 4 3 4 2, 4 3 4 2, and 4 3 4 2. The second staff features a sequence of eighth-note patterns with fingerings 2 3 2 4, 2 3 2 4, 2 3 2 4, 2 3 2 4, 2 3 2 4, and 2 3 2 4.
- System 3:** The first staff features a sequence of eighth-note patterns with fingerings 3 2 3 1, 3 2 3 1, 3 2 3 1, 3 2 3 1, 3 2 3 1, and 3 2 3 1. The second staff features a sequence of eighth-note patterns with fingerings 3 4 3 5, 3 4 3 5, 3 4 3 5, 3 4 3 5, 3 4 3 5, and 3 4 3 5.

TENTH STUDY.

In this and in the succeeding study, the interval of the fourth in conjunction with intervals of the second and third is used. An interval of the fourth is from C to F or D to G. Avoid rocking the hand from side to side.

♩ - 144.

The Tenth Study consists of two systems of piano exercises. Each system contains two staves of music in C major, 4/4 time, with a tempo of 144 beats per minute. The exercises are designed to improve finger dexterity and control.

- System 1:** The first staff features a sequence of eighth-note patterns with fingerings 1 4 2 3, 1 4 2 3, 1 4 2 3, 1 4 2 3, 1 4 2 3, and 1 4 2 3. The second staff features a sequence of eighth-note patterns with fingerings 5 2 4 3, 5 2 4 3, 5 2 4 3, 5 2 4 3, 5 2 4 3, and 5 2 4 3.
- System 2:** The first staff features a sequence of eighth-note patterns with fingerings 2 5 3 4, 2 5 3 4, 2 5 3 4, 2 5 3 4, 2 5 3 4, and 2 5 3 4. The second staff features a sequence of eighth-note patterns with fingerings 4 1 3 2, 4 1 3 2, 4 1 3 2, 4 1 3 2, 4 1 3 2, and 4 1 3 2.

ELEVENTH STUDY.

♩ - 144.

The Eleventh Study consists of two systems of piano exercises. Each system contains two staves of music in C major, 4/4 time, with a tempo of 144 beats per minute. The exercises are designed to improve finger dexterity and control.

- System 1:** The first staff features a sequence of eighth-note patterns with fingerings 5 2 4 3, 5 2 4 3, 5 2 4 3, 5 2 4 3, 5 2 4 3, and 5 2 4 3. The second staff features a sequence of eighth-note patterns with fingerings 1 4 2 3, 1 4 2 3, 1 4 2 3, 1 4 2 3, 1 4 2 3, and 1 4 2 3.
- System 2:** The first staff features a sequence of eighth-note patterns with fingerings 4 1 3 2, 4 1 3 2, 4 1 3 2, 4 1 3 2, 4 1 3 2, and 4 1 3 2. The second staff features a sequence of eighth-note patterns with fingerings 2 5 3 4, 2 5 3 4, 2 5 3 4, 2 5 3 4, 2 5 3 4, and 2 5 3 4.

TWELFTH STUDY.

The interval of the fifth, followed by smaller intervals, is found in this study.

An interval of the fifth is from C to G, D to A, etc.

♩ - 144.

1 5 2 4 1 5 2 4 1 5 2 4 1 5 2 4 1 5 2 4 1 5 2 4 1 5 2 4

5 1 4 2 5 1 4 2 5 1 4 2 5 1 4 2 5 1 4 2 5 1 4 2 5 1 4 2

5 1 4 2 5 1 4 2 5 1 4 2 5 1 4 2 5 1 4 2 5 1 4 2 5 1 4 2

1 5 2 4 1 5 2 4 1 5 2 4 1 5 2 4 1 5 2 4 1 5 2 4

THIRTEENTH STUDY.

♩ - 120.

1 3 5 2 3 4 1 3 5 2 3 4 1 3 5 2 3 4 1 3 5 2 3 4

5 3 1 4 3 2 5 3 1 4 3 2 5 3 1 4 3 2 5 3 1 4 3 2

5 3 1 4 3 2 5 3 1 4 3 2 5 3 1 4 3 2 5 3 1 4 3 2

1 3 5 2 3 4 1 3 5 2 3 4 1 3 5 2 3 4 1 3 5 2 3 4

FOURTEENTH STUDY.

♩ - 120.

1 3 5 3 4 3 2 3 1 3 5 3 4 3 2 3 1 3 5 3 4 3 2 3

5 3 1 3 2 3 4 3 5 3 1 3 2 3 4 3 5 3 1 3 2 3 4 3

5 3 1 3 2 3 4 3 5 3 1 3 2 3 4 3 5 3 1 3 2 3 4 3

1 3 5 3 4 3 2 3 1 3 5 3 4 3 2 3 1 3 5 3 4 3 2 3

FIFTEENTH STUDY.

13

$\text{♩} = 120.$

First system of the Fifteenth Study, measures 1-4. The music is in C major, 2/4 time. The right hand plays a descending eighth-note scale: 2 5 3 1 4 3 2 4. The left hand plays an ascending eighth-note scale: 4 1 3 5 2 3 4 2. Fingering is indicated by numbers 1-5 above or below notes.

Second system of the Fifteenth Study, measures 5-8. The right hand continues the descending eighth-note scale: 5 2 1 3 2 4 3 2. The left hand continues the ascending eighth-note scale: 1 4 5 3 4 2 3 4. The piece concludes with a final chord in the right hand (5 1) and a final note in the left hand (1).

SIXTEENTH STUDY.

$\text{♩} = 120.$

First system of the Sixteenth Study, measures 1-4. The right hand plays a descending eighth-note scale: 3 5 1 2 4 2 3 1. The left hand plays an ascending eighth-note scale: 3 1 5 4 2 4 3 5. Fingering is indicated by numbers 1-5 above or below notes.

Second system of the Sixteenth Study, measures 5-8. The right hand continues the descending eighth-note scale: 5 1 3 2 1 3 2 4. The left hand continues the ascending eighth-note scale: 1 5 3 4 5 3 4 2. The piece concludes with a final chord in the right hand (5 1) and a final note in the left hand (1).

SEVENTEENTH STUDY.

$\text{♩} = 120.$

First system of the Seventeenth Study, measures 1-4. The right hand plays a descending eighth-note scale: 4 1 5 2 3 1 2 3. The left hand plays an ascending eighth-note scale: 2 5 1 4 3 5 4 3. Fingering is indicated by numbers 1-5 above or below notes.

Second system of the Seventeenth Study, measures 5-8. The right hand continues the descending eighth-note scale: 5 2 4 1 2 1 3 2. The left hand continues the ascending eighth-note scale: 1 4 2 5 4 5 3 4. The piece concludes with a final chord in the right hand (5 1) and a final note in the left hand (1).

TWENTIETH STUDY.

The rests (—) used in this study are called "half rests," and signify that the hand must be raised from the keys for the time of one half of the measure.

♩ - 132.

TWENTY-FIRST STUDY.

♩ - 96.

TWENTY-SECOND STUDY.

In this study the two hands do not, as heretofore, play the same notes; here each hand has a different part.

Both parts must be played perfectly legato, and there must be no hesitation when connecting the notes of one measure with the notes of the next.

Always continue to study each hand separately before playing with both hands.

♩ - 152.

TWENTY-THIRD STUDY.

♩ - 152.

TWENTY-NINTH STUDY.

♩ - 152.

The musical score is for a piece in C major, 2/4 time. It consists of two systems, each with four measures. The melody is written in the treble clef, and the bass line is in the bass clef. Fingerings are indicated by numbers 1-5 above or below notes. Arrows point to specific notes in the first measure of each system.

System 1:

- Measure 1: Treble (1, 5, 2, 3, 4, 2, 3, 2), Bass (5, 1, 4, 1, 5, 2). Arrows point to the first notes (1 in treble, 5 in bass).
- Measure 2: Treble (1, 5, 2, 3, 4, 2, 3, 2), Bass (3, 2, 3, 4, 1, 5).
- Measure 3: Treble (1, 5, 2, 3, 4, 2, 3, 2), Bass (4, 1, 5, 2).
- Measure 4: Treble (1, 5, 2, 3, 4, 2, 3, 2), Bass (3, 2, 3, 4, 1, 5).

System 2:

- Measure 5: Treble (2, 5, 3, 1, 4, 2, 3, 1), Bass (2, 1, 3, 4, 5, 3). Arrows point to the first notes (2 in treble, 2 in bass).
- Measure 6: Treble (2, 5, 3, 1, 4, 2, 3, 1), Bass (4, 5, 3, 2, 1, 3).
- Measure 7: Treble (2, 5, 3, 1, 4, 2, 3, 1), Bass (4, 5, 3, 2, 1, 3).
- Measure 8: Treble (2, 5, 3, 1, 4, 2, 3, 1), Bass (4, 5, 3, 2, 1, 3).

THIRTIETH STUDY.

♩. 96.

3 1 3 4 3 2 1 3 1 2 5 4 3 1 3 4 3 2 1 3 2 1 2 4 2 3 5 3 4 3 2 3 1 3 2 4 2 3 5 3 4 3 2 1

5 3 1 4 1 2 3 5 3 5 3 1 4 1 2 3 1 2 3 2 4 2 3 5 3 4 3 2 5 2 4 2 3 5 3 4 1 2 3

THIRTY-FIRST STUDY.

♩ - 108.

The musical score for Exercise 108 is written for piano in C major, 2/4 time. It consists of 16 measures. The treble staff begins with a quarter note C4, followed by a series of eighth and sixteenth notes with various fingerings (1-5, 3-2, 1-5, 3-2, 1-5, 3-2, 1-5, 3-2, 1-5, 3-2, 1-5, 3-2, 1-5, 3-2, 1-5, 3-2). The bass staff begins with a quarter note C3, followed by a series of eighth and sixteenth notes with various fingerings (5-1, 4-2, 5-1, 4-2, 5-1, 4-2, 5-1, 4-2, 5-1, 4-2, 5-1, 4-2, 5-1, 4-2, 5-1, 4-2). The score includes various articulations such as slurs, accents, and staccato marks.

THE MAJOR SCALE OF C.

It is now time for the pupil to learn the scale, and therefore it is given here. Great care should be taken that the crossing over or under of the fingers is so even that no break can be detected.

Practice slowly at first, each hand separately, until equality and correct fingering are assured.

Increase in rapidity until the half notes equal eighth notes in value. When this is done, the upper C need not be struck twice; practice as shown at A. See page 46 for further study and explanation of the scales.

The musical score for 'The Bird Song' (BWV 171) by J. S. Bach is presented in a grand staff format. The key signature is one sharp (F#), indicating G major. The time signature is 2/4. The piece consists of 16 measures. The melody is written in the treble staff, and the bass line is in the bass staff. The score is marked 'A' and ends with a repeat sign. The notation includes various musical symbols such as notes, rests, and fingerings, which are detailed in the image.

CHILDHOOD'S HAPPINESS.

From now on, the studies will appear in the form of small pieces with various titles. It was necessary at first that they should merely be technical in character in order to develop various kinds of finger agility, stretching of fingers, independence, etc. While the following little pieces are progressive, technically, they are also intended to interest the pupil in features of style.

The word "Allegretto" means rather fast; somewhat playfully. Most of the terms indicating speed or power are in Italian. "mf" is the abbreviation of "mezzo forte," meaning not too loud nor too soft.

The curved lines over the melody are called "slurs." They indicate "legato," or smooth and connected playing.

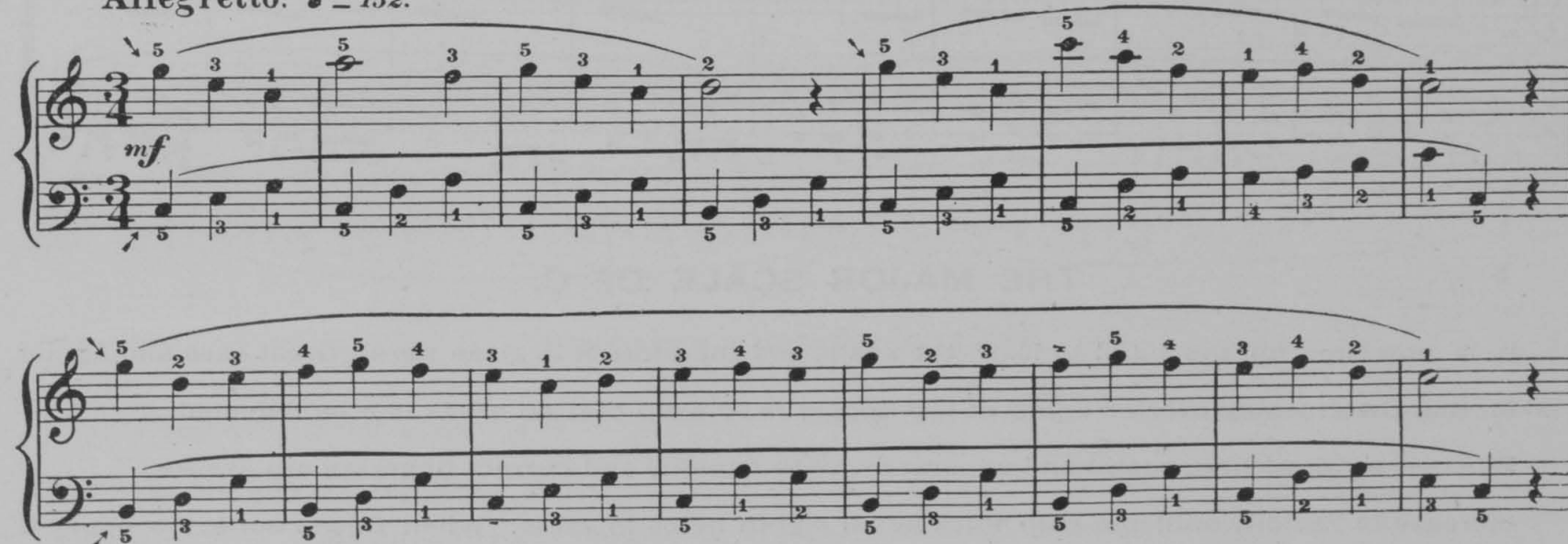
Allegretto. ♩ - 132.



BRIGHT MORNING.

The sign — indicates "crescendo," or to increase in power. The sign — indicates "diminuendo," or to diminish in power.

Allegretto. ♩ - 152.



CHILDREN AT PLAY.

"Moderato" means moderately fast.

Moderato ♩ - 144.



IN THE GARDEN.

Observe the change of fingering on the same notes in the first and second measures.

Moderato. ♩ - 132.

First system of musical notation for "IN THE GARDEN." The piece is in C major, 2/4 time, marked Moderato (♩ = 132). The first measure is marked *mf* and *legato*. The right hand plays a series of eighth notes with fingerings 4, 2, 5, 3, 4, 1, 4, 1, 5, 3, 4, 2. The left hand plays a series of eighth notes with fingerings 5, 1, 3, 1, 5, 1, 3, 1, 5, 1, 3, 1.

Second system of musical notation for "IN THE GARDEN." The right hand continues with eighth notes and fingerings 5, 3, 4, 1, 5, 4, 3, 1, 5, 3, 4, 1. The left hand continues with eighth notes and fingerings 5, 1, 3, 1, 5, 1, 3, 1, 5, 1, 3, 1.

Third system of musical notation for "IN THE GARDEN." The right hand continues with eighth notes and fingerings 5, 3, 1, 2, 3, 1, 5, 3, 1, 3, 4, 1, 5, 4, 3. The left hand continues with eighth notes and fingerings 5, 1, 3, 1, 2, 4, 3, 1, 5, 1, 3, 1, 5, 1, 3, 1.

THE CHILDREN AND THE SWALLOWS.

Be careful to play the runs perfectly "legato." "Allegro" means fast.

Allegro. ♩ - 152.

First system of musical notation for "THE CHILDREN AND THE SWALLOWS." The piece is in C major, 2/4 time, marked Allegro (♩ = 152). The first measure is marked *mf*. The right hand plays a series of eighth notes with fingerings 5, 4, 3, 4, 3, 2, 1, 4, 5, 4, 3, 2, 1, 1, 5, 4, 3, 2, 1, 1, 5, 4, 3, 2, 1, 1, 5, 4, 3, 4, 3, 2, 1, 4. The left hand plays a series of eighth notes with fingerings 5, 1, 4, 1, 5, 1, 5, 1, 5, 1.

Second system of musical notation for "THE CHILDREN AND THE SWALLOWS." The right hand continues with eighth notes and fingerings 5, 4, 3, 2, 1, 1, 5, 4, 3, 2, 1, 2, 3, 1, 2, 5, 4, 3, 4, 3, 2, 3, 5, 4, 3, 2, 1, 2, 1, 1, 5, 4, 3, 2, 1, 2, 3. The left hand continues with eighth notes and fingerings 4, 1, 5, 1, 3, 5, 5, 1, 5, 1.

Third system of musical notation for "THE CHILDREN AND THE SWALLOWS." The right hand continues with eighth notes and fingerings 5, 4, 3, 2, 1, 1, 4, 3, 2, 1, 2, 3, 4, 1, 5, 4, 3, 2, 3, 2, 3, 5, 4, 3, 2, 1, 2, 1, 5, 4, 3, 2, 1, 2, 3. The left hand continues with eighth notes and fingerings 5, 1, 5, 1, 4, 1, 5, 1, 5, 1, 3, 5.

Andante. ♩ = 100.

Musical score for "The Rose Tree" in G major, Op. 100, No. 10, by Robert Schumann. The score is for piano and includes fingerings, dynamics (mf), and articulation marks.

Allegretto. $\text{♩} = 96$.

AT THE MILL.

"Con moto" means that the piece should be played in a somewhat spirited manner.

The bass, throughout, must be played evenly and very smoothly.

Con moto. ♩ - 160.

Two systems of musical notation for the piece "AT THE MILL." Each system consists of a treble and bass staff. The treble staff is marked with a mezzo-forte (*mf*) dynamic. The music is in common time (C). The first system contains 8 measures, and the second system contains 8 measures. Fingerings are indicated by numbers 1-5 above the notes. The bass staff features a continuous eighth-note accompaniment pattern.

IN A CAPRICIOUS MOOD.

The phrasing is the most important feature of this little piece. Phrasing, in music, holds the same relation to music that punctuation does to literature. The length of every phrase is indicated by a Slur. At its beginning, attack with a wrist stroke. The withdrawal of the hand from the keys at the close of a phrase must also be from the wrist. Too much importance cannot be placed upon the proper observance of these rules. The sign \sharp in the fifth measure is called a "Sharp," and indicates that the note "F" is raised a half step; the black key above it must therefore be struck. For the first time in these studies a black note is used. Sharps always raise the notes before which they are placed a half step, (to the next key above), and their effect lasts through the measure; if the effect is to cease, a natural (\natural) must be introduced. Accent the first note in each measure; be sure not to accent the preceding eighth note.

Allegretto. ♩ - 132.

Two systems of musical notation for the piece "IN A CAPRICIOUS MOOD." Each system consists of a treble and bass staff. The treble staff is marked with a mezzo-forte (*mf*) dynamic. The music is in 3/4 time. The first system contains 8 measures, and the second system contains 8 measures. Fingerings are indicated by numbers 1-5 above the notes. The bass staff features a simple accompaniment pattern.

IN THE HARVEST FIELD.

Allegretto. ♩ - 152.

PUPIL AND TEACHER.

When the pupil plays through the measure marked "1," a repetition from the beginning must be made in every instance without stopping; but upon again arriving at the measure marked 1, instead of playing it, the measure marked 2 must be played. In the second half of the piece, the repetition is from the double bar containing the dots.

The short curved lines connecting notes on the same degrees of the staff are called "ties." Only the first of the notes so tied is struck, this note continuing to sound through the time value of both notes.

"Cresc." is an abbreviation of crescendo. It is used in preference to the sign — when the increase in power is either more decided or of longer duration.

Moderato. ♩ - 80.

SOME OF DAMROSCH'S SINGERS.

ROSA HASSELBECK SUCHER.

Of Rosa Hasselbeck Sucher, as a child, we learn, with her voice and violin she early struggled to interpret the harmonies in her soul, but always unsuccessfully. No part of the rich fluid melody of her voice was allowed to escape until the technique had been gained that enabled it to be heard in its full power. Her father was a poor music teacher, who devoted what little time he could to her musical education. She, however, did not like the drudgery, and would not work. But one day her father took her with him to Leipzig, and in the evening to the opera for the first time.

Those who sang that night never had as appreciative a listener as the little girl who sat so motionless, leaning forward in her chair, and seeming, by the changing, flushed emotions of her face, to be bathing her very soul in the exquisite music.

From that night, it is said, there was a longing, unsatisfied look in her eyes which all noticed, and it was not replaced by one of complete happiness until she stood, at nineteen, a prima donna on that same stage, thrilling and holding spellbound a great audience by the wonders of her voice. When it was over she clasped her hands, and said simply: "At last I live!"

Years have gone since then—years of study, temptation and success, and still in her handsome eyes shines the gentle light of contentment that shows her heart as stainless, as simple and as pure as when a little girl she listened enchanted to the singing of those who now, in admiration, listen to her. Still, she acts with the worship of the divine art in her heart; and as purity and sincerity must always charm, so her voice holds her listener with the power of a divine gift that, touching the better part of her listener's nature, lifts it up to her high conception, and when her voice has melted into silence, they feel that she has taken them from the earth for a little, and given to their enraptured senses an impression of that heaven from which her voice has come.

What advantage to say of such a woman that she studied here or there? The secret of her charm is in her simplicity of soul, and in her perfectly natural impersonation of every part she plays. But it is only fair to those who helped develop her voice, that we explain the various steps in her life's progress towards the goal of success.

It was in the Cathedral at Friesing that she was singing one Sunday, not imagining that Purfall, Director of the Munich Court Theatre, was one of her listeners, and hardly able to contain himself with delight at his discovery of this rare gem. Hardly waiting for the mass to be over, he rushed to where she sat, and impulsively offered her an engagement, which was accepted almost at once. Herr Purfall himself paid for her education, and Rosa Sucher showed him her gratitude by the earnestness and perseverance she displayed in her student work.

Her first engagement was at the Theiss Theatre, where she stayed for two years. Her next was for the Leipzig Theatre. While not a lengthy one, this was the most important contract of her life, as it resulted in another—her marriage to Herr Sucher, the manager of this theatre. With him she made a starring tour of Germany, which ended with a long stay in Berlin, where she sang at the Court Theatre and concerts, and was decorated by the late William II. The years since then have been a series of triumphs, as satisfying as they were deserved.

MAX ALVARY.

Max Alvary Achenbach was born in Düsseldorf, that old Rhine city so famous for the sentiment of art which environs it—a sentiment which lurks in its beautiful old buildings, and is somehow not even lacking in its well-shaded streets and the soft, harmonizing color of its houses.

If art in an individual is anything, it is a growth, and doubtless the atmosphere of the place of his birth developed in Mr. Alvary's nature that high conception and true standard of art which has elevated him to his present position as one of the greatest tenors of his day, and as one of the most successful and intelligent of operatic actors.

While at school he had frequently sung in public, and especially in the churches of Paris, but had received no particular instruction in singing.

Hard work with scales and solfeggi, under the tuition of Lamperti, now took the place of his former dilettante study. And after many hours a day for two years, with a persistency that delighted his famous tutor, he mastered the method, and became that rare combination, a German tenor, with the voice-development and method of the Italian stage.

But in the meantime, and during all his study with Lamperti, the limitations and shortcomings of the Italian Opera became apparent to him. The strong Teutonism, and the natural sympathies of his nature, attracted him to modern German art,

and especially to Wagnerian art, or the works of those composers allied to it in form.

He might study Donizetti and Verdi with Lamperti, but he was also eagerly familiarizing himself with the tendencies of our day, with "Lohengrin" and "Tannhauser" scores, and the mighty "Nibelungen Ring" Trilogy. He soon saw that a greater success awaited him as a German tenor than on the Italian stage, and returned to Germany.

The newspaper notices of him at this time make interesting reading. He seems to have charmed everyone, not only by the splendid force and color of his voice, but by his charm of manner and fascinating personality. He was heard with increasing applause and success in all the larger German cities, appearing very frequently in Berlin, Leipzig and Cologne.

In this way Mr. Alvary acquired a knowledge of the works of Handel, Bach, Mendelssohn, Haydn and Beethoven, which, as events proved, he would have had no leisure to study in the future that awaited him. And it is also a question if his after efforts would have been quite so successful, or the result so finished, without this study of, and communion with, those master minds who have made music something of what it is. At the Court Theatre at Weimar, of which Edward Lassen was musical director, and in which the great pianist, Liszt, was so cordially interested, Mr. Alvary made his operatic debut, and so great was his success that Liszt became his ardent admirer, and subsequently his life-long friend.

Mr. Alvary was a favorite and success from his first appearance, and sang presently a long list of German, Italian and French operatic rôles, each winning him renewed applause, and those titles and complimentary marks of distinction with which great singers are officially honored in Germany.

It can be said of few singers, of either sex, that success and a high reputation have come in the outset of their career, but such has been the experience of Mr. Alvary. His history, condensed, is study, two opera houses, and eminent distinction.

MARIE BREMA.

Miss Brema is of medium height, and her figure is well rounded and of good development, every line and curve being charged with the same vital life which animates her voice. She sings without apparent effort, as her voice is correctly placed, the notes being full and round, with perfect coloring, somehow reminding one of the fresh, strong air of her native mountains, with the breath of the heather upon it.

Seven years ago, a leading London manager, seeing her act in an amateur performance, was so impressed with her histrionic talents, that he made her a tempting offer to star as an actress, and even went so far (not anticipating her refusal) as to select his company. But she declined, preferring to cultivate the kind gift of nature rather than to exhibit those other natural qualities with which she is endowed.

Miss Brema made her debut at the Bayreuth festival, where she appeared as Kundry and Ortrude, and all will realize her self-confidence in thus making her first appearance at a German festival, when the natural prejudices of her audience might be expected to be at its height. To face this, singing in a foreign tongue, and to triumph as she did, was a double victory. Those who left the house after her first night's performance of Kundry had forgotten their previous determination not to be pleased, and were loud in their praise of her beauty, her acting, and her great voice.

The elder Salvini, speaking of her in the role of Ortrude, said: "There are few women who can act so. She is as I would have taught her to be, and her voice!—it is still singing to me."

Miss Brema has just appeared in "Siegfried," in London; the *Times*, of that city, speaks of her as one of the greatest contraltos on the stage to-day.

JOHANNA GADSKI.

There is a charm about Mme. Gadski's personality which extends itself to anyone who is at all connected with her, which her beautiful voice and perfect acting render complete.

She was educated in Germany, and has been on the stage but a short time, her debut occurring two years ago in Berlin, as Elsa, in Lohengrin. She attracted great attention, and charmed those who heard her, especially a young German officer of high birth, who fell in love with her, and whose name she now bears as his wife.

As Eva, in the Meistersinger, she made a distinct sensation. While singing in Bremen she was engaged to sing Elizabeth, in Tannhauser, at Bayreuth, but owing to a disagreement she dissolved the agreement, and her services were at once secured by Mr. Damrosch.

NICOLAUS ROTHMÜHL.

To look back to one's boyhood, as Mr. Rothmühl can, and find mingled with his boyish memories the recollection of the day when all Poles stayed in

their houses with closed doors and darkened windows, and have whispered into your childish ear that forty patriots are to be shot at noon, by the Russians, and afterwards to pass each day the place where the tragedy occurred, feeling one's blood boiling that these hated murderers were still your masters, is to understand at an early age the depth and seriousness of life.

When one sees Mr. Rothmühl as Lohengrin, and hears his voice so full of dramatic feeling and power, as he sings to Elsa, "O Elsa! Nurein Jahren Deiner Seite," it is not hard to see that he has felt and thought deeply, and that the remembrance of his country's wrongs have strongly impressed his soul.

There could be no chaining such a man to the dull routine of an office life, such as the father of Mr. Rothmühl intended for him. Even were he possessed of no musical ability, he would, with his fine dramatic power, have made a marked impression on the theatrical stage.

After a year in his father's office in Warsaw, Mr. Rothmühl, who long before this had given marked evidence of his musical qualities, was sent to the Conservatory of Vienna, and placed under the care of Prof. Ganzbacher, the celebrated singing master.

His meritorious success at the Conservatory caused his engagement at the Dresden Court Theatre. In August, 1882, he made his debut in Berlin, at first receiving but lyric parts. After Müller's departure, however, he was given dramatic rôles. Radames, Masaniello, Eleazar, etc., showed that the young artist fully comprehended the art of singing, with which he combined unusual application in the study of his parts, and thus he grows from day to day in favor with his audiences. Nicolaus Rothmühl is one of the few singers who have based their musical studies on natural laws, knowing that simplicity, truth, and freedom from all artificiality are the true foundations of art.

In the opera "Johann von Lothringen," by Joncere, he created the title part and met with unusual success; by degrees he took all the parts included in Alb. Niemann's repertoire, and was received with increased favor.

Those who will have the good fortune to hear Mr. Rothmühl and see him in his strongly dramatic rôles will realize that there is something more in the profession of the stage than the mere fulfilling of tradition in one's interpretation of a time-honored part. There is a scope for originality which, though it may be only in mere details and (is usually overlooked on that account) has in the hands of such an artist as Mr. Rothmühl the power of rejuvenation, which gives a glow of life and brightness to the hackneyed passages, and a splendor to the whole.

ELSA KUTSCHERRA.

With a mother from the country that has produced the great Paderewski and the two De Reszkes, and with a Bohemian father, whose ancient Slavonic family were all true musicians, it seems but natural that Elsa Kutscherra should have attained to so great a musical success.

From her earliest childhood she was educated for an operatic career, as her parents had even at that time unmistakable evidence as to her qualifications for such a future.

Her first appearance as Marguerite, in Gounod's "Faust," scored such a brilliant and emphatically pronounced success that she was engaged at once for the Court Opera House at Altenburgh, the contract proving a long and profitable one.

She very soon became a positive favorite, singing frequently in Court concerts, and received, besides many valuable presents and decorations, the "Crown Medal of Arts and Sciences."

Following this engagement was one with Duke Ernst, of Saxe-Coburg-Gotha, for his Court opera house.

The music-loving and music-creating Duke took a great interest in this young soprano, and by his influence greatly advanced her position in the operatic world. The engagement lasted for several years, and at its conclusion Miss Kutscherra went on a journey, appearing as "Guest" at Leipzig, Munich, Cassel, Berlin, Magdeburg, and Görlitz, meeting everywhere with the highest praise and greatest approbation.

In London she sang before the Queen, and was thanked in a private audience for the pleasure she had given.

Her dramatic powers are good, and will rank next to those of Marie Brema, in the coming season of German opera, when the public will hear this great soprano in the rôles which in critical Germany have won her such a great success.

Mascagni is writing a pantomime called "Dresden China," in which all the characters represent Dresden china figures.

A monument is to be erected at Bergamo, Donizetti's birthplace, in his honor. The cost will be \$6,000.

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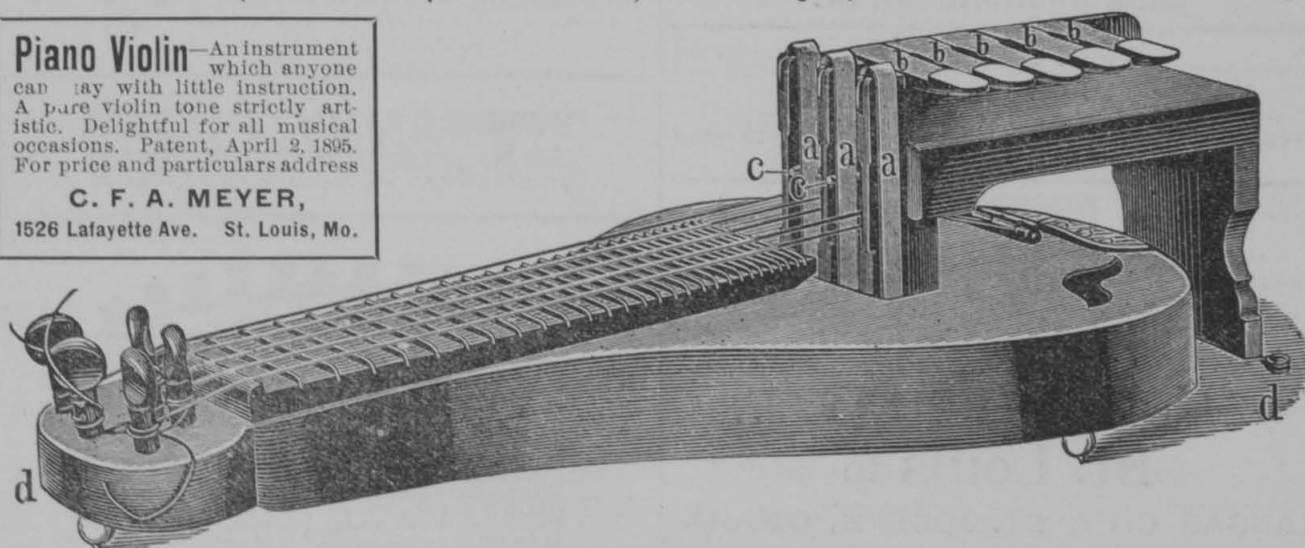
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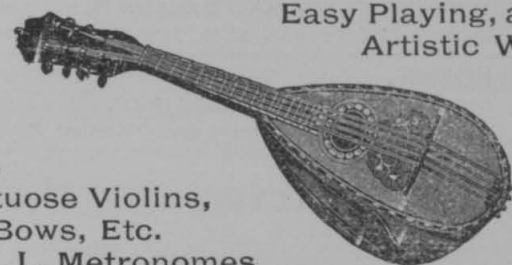
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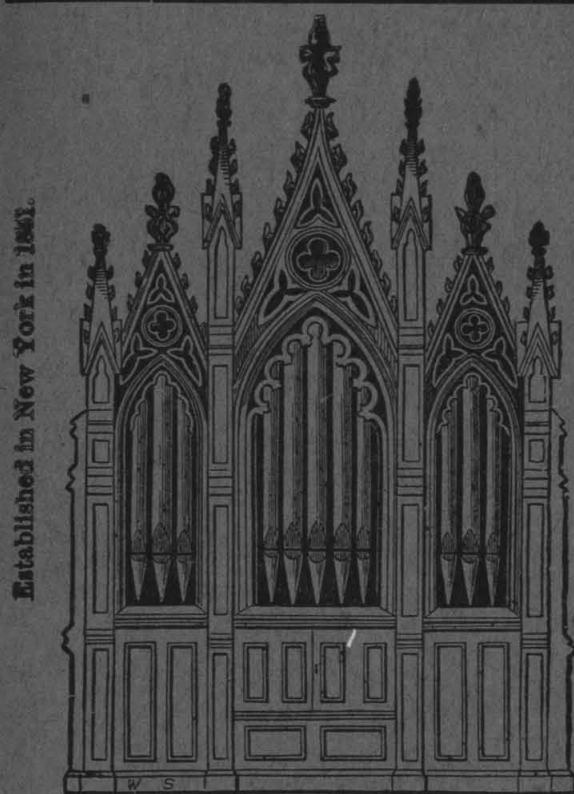
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